

Yngwie Malmsteen

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Cover photo by Glen La Ferman

ISBN 0-634-03683-1



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INTRODUCTION

When Yngwie Malmsteen hit the scene in the early eighties, the guitar world was turned upside down. Never before had a rock guitarist come to prominence possessing such over-the-top playing ability. Eclipsing Eddie Van Halen as *the* modern rock guitar virtuoso, Yngwie boasted a unique style that was based on both monster chops and a thorough knowledge of harmony, scales, modes, and the classical tradition.

Yngwie picked up the guitar on September 18, 1970—the day Jimi Hendrix died. He soon became obsessed with the instrument, practicing up to nine hours a day and eventually quitting high school to work at a music store repairing guitars. Yngwie became a mainstay on the local music scene in his native Sweden, even attracting the attention of Swedish CBS.

In 1983 Mike Varney, founder of Shrapnel Records, heard Yngwie's playing on a demo. He immediately made arrangements for Yngwie to come to the States, where he recorded with the metal band Steeler on their self-titled album. Yngwie left the band after four months and joined Alcatrazz, with whom he recorded two albums—*No Parole from Rock 'n' Roll* and *Live Sentence*.

After leaving Alcatrazz, Yngwie formed Yngwie J. Malmsteen's Rising Force and released *Rising Force*, a Grammy-nominated debut of original compositions, on which he played guitar and bass. This primarily instrumental album would change the face of rock guitar playing, marking the beginning of the neo-classical guitar movement. Soon after the release of *Rising Force*, rock guitarists around the world immersed themselves in the various elements of Yngwie's style—harmonic minor scales, Phrygian modes, arpeggios, sweep-picking, Paganini licks, etc.

In 1985, the year that *Rising Force* was the "it" album among rock guitarists, Yngwie released *Marching Out*, a more song-oriented album, hoping to reach a broader audience. This album featured mostly vocal songs that were more accessible yet still showcased his ferocious guitar playing. *Trilogy*, released a year later, was similar in approach. By this time, the market was flooded with Yngwie clones and shredders pledging their allegiance to Bach, but Yngwie still reigned supreme.

Tragedy struck in 1987, however, as Yngwie was involved in a serious car accident, smashing his Jaguar into a tree. He was in a coma for a week. After regaining consciousness, he found out his right hand had suffered severe nerve damage. While he was undergoing therapy to rehabilitate his injured hand, his mother died of cancer.

Yngwie still managed to persevere, releasing *Odyssey* in 1988. This album, which featured former Rainbow frontman Joe Lynn Turner, would bring Yngwie a taste of commercial success. A live album, *Live in Leningrad/Trial by Fire*, resulted from the *Odyssey* tour.

For Yngwie's next album, *Eclipse*, he dropped "Rising Force" from the group name and formed a new band simply known as Yngwie Malmsteen. Vocalist Joe Lynn Turner was replaced with Goran Edman, and Rising Force members Anders (drums) and Jens Johansson (keyboards) were replaced with Swedish musicians Michael Von Knorring (drums) and Mats Olausson (keyboards).

Yngwie signed with Elektra Records for the following album, *Fire & Ice*. By this time, however, grunge was starting to become popular, and guitar solos went the way of the dinosaur. Guitar heroes were no longer in vogue and were relegated to cult status. Yngwie found success overseas in Europe and Asia, but had an extremely difficult time in the United States. This would not stop Yngwie, however, as he forged ahead recording on various labels—even going so far as to record with an orchestra. To this day he continues to keep the neoclassical flame alive.

"Black Star"—*Rising Force*
"Far Beyond the Sun"—*Rising Force*
"Icarus Dream Suite Opus 4"—*Rising Force*
"I'll See the Light Tonight"—*Marching Out*
"Marching Out"—*Marching Out*
"Trilogy Suite Op. 5"—*Trilogy*
"You Don't Remember I'll Never Forget"—*Trilogy*
"Deja Vu"—*Odyssey*
"Dreaming (Tell Me)"—*Odyssey*
"Heaven Tonight"—*Odyssey*
"Rising Force"—*Odyssey*
"Making Love"—*Eclipse*

THE RECORDING

Doug Boduch: guitars
Warren Wiegratz: keyboards
Tom McGirr: bass
Scott Schroedl: drums

Recorded at Sleepless Nights Studios, Madison, WI

To match the tuning on the CD, tune your guitar down one half step from standard tuning, so that the strings' pitches (low to high) are: E \flat —A \flat —D \flat —G \flat —B \flat —E \flat .

ABOUT THE AUTHOR

Joe Charupakorn is a guitarist, composer, author, and editor. He has authored and edited over a dozen books, including the four-volume internationally acclaimed *Guitar Reference Guides* series (published by Cherry Lane). He currently resides in New York City's East Village. Visit him on the web at www.joecharupakorn.com.

Figure 1—Intro

Yngwie Malmsteen's solo debut album, *Rising Force*, marked the beginning of the electric guitar neoclassical movement. The opening cut, "Black Star," was Yngwie's answer to "Eruption" (Eddie Van Halen's virtuosic signature piece) and put him on the map as a guitar legend. "Black Star," written when Yngwie was seventeen, actually appeared on the demo tape heard by Shrapnel Records head Mike Varney. To this day, it is the composition most often associated with Yngwie.

Yngwie's brand of virtuosity, a very studied approach to the guitar, differed greatly from the reckless abandon of his predecessors. Yngwie's neoclassical style of playing and composing required a discipline not common with the training of a typical rock guitarist.

"Black Star" opens with a Bach-inspired acoustic prelude (Gtr. 1) played fingerstyle. The tonality of E minor is defined via Yngwie's use of baroque-influenced harmonies, particularly the secondary dominants (E/G# and F#/A#) in measures 5 and 7 and the cadence on the V chord (B) in measure 9. Harmonics round out the section and foreshadow the change of texture.

The band then enters with Yngwie making several statements based primarily on an E minor arpeggio (Gtr. 2), with each successive statement climbing higher than the previous one. In measures 22–25, Yngwie articulates all of the notes with hammer-ons (no picking). A delay is set for one repeat at 400 milliseconds, creating an effect similar to Eddie Van Halen's "Cathedral."

Fig. 1

Tune down 1/2 step;
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro
Rubato (♩ = ca 126)

Gtr. 1 (acous.)

Chords: B/F#, Em, B/F#, A, Em/G, E/G#

6 Am(sus4) F#/A# Em/B B A B

let ring

Harm.

1

Featured Guitars:
Gtr. 1 meas. 1-13
Gtr. 2 meas. 14-25

2

Slow Demo:
Gtr. 2 meas. 15-21

(♩ = ca 76)

Gtr. 1 tacet

Em

(Drums & Bass enter)

Gtr. 2 (elec.)

Em

(Drum fill)

10

Harm. -
poco rit.

mf

16

8va

w/ bar

1/2

w/ bar

C/E

Em

C/E

19

8va

rake-1

Harm. -

loco

w/ bar

Em

C/E

22

8va

* LH sim.
w/ delay

* Notes in this phrase are sounded by hammering on with the left hand only while quickly swelling and decaying with the volume knob on each note.

** Notes in parentheses are result of delay set for one repeat at approx. 400 ms.

Em

C/E

24

8va

loco

1/2

w/ bar

Figure 2—Theme

The theme, derived from the E harmonic minor scale (E–F♯–G–A–B–C–D♯), is harmonized in 3rds—a technique heard frequently in the music of Antonio Vivaldi (one of Yngwie's favorite composers) and metal groups like Iron Maiden. Learn each part thoroughly and play along with the recording. Use a wide vibrato for the sustained notes and be sure to bend the notes in tune.

After the first four-measure phase, Yngwie uses a *pedal point* (one of his favorite techniques), where a repeated note alternates against a moving line. This particular lick is doubled, not harmonized like the rest of the theme.

To nail the really fast lines, isolate each phrase one beat at a time and, using a metronome, work on playing the notes in the beat and “landing” on the first note of the next beat. By isolating each phrase beat by beat, you are focusing on accuracy, which is the key to mastering these lines.

Fig. 2

Theme

1:16

Em

8va

C/E

Gtr. 2

1

6

rake

1

1/2

17 (17) 17 16 17 14 15 14 16 17 19 (19) 19 14 17 15 14 15 14 17 16 17 18 17

TAB

Gtr. 3 (elec.)

8va

6

rake

1

2

1

20 (20) 20 19 20 17 19 17 19 20 20 (20) 20 17 20 19 17 20 19 17 20 19 20 19 20

TAB

3

Featured Guitars:

Gtr. 2 meas. 1-6

(Gtrs. 2&3 meas. 5-6)

4

Slow Demo:

Gtr. 2 meas. 1-2

3

Em C/E

8va

rake

6

17 (17) 17 16 17 14 15 14 16 17 19 (19) 19 14 17 15 14 17 15 14 17 16 17 14 16 17

1 1/2

8va

rake

6

20 (20) 20 19 20 17 19 17 10 20 20 (20) 20 17 20 19 17 19 17 20 19 17 20 19 20 19 20

1 2 1 1

5

Em C/E

8va

17 19 20 17 20 15 20 19 20 19 20 17 19 20 (20) 19

2 1

8va

17 19 20 17 20 15 20 19 20 19 20 17 19 20 (20) 19

2 1

Figure 3—Solo

"Black Star" contains one of the all-time great guitar solos, a fact universally acknowledged by the guitar media. Revolutionary for its time, the solo introduced the world to what neoclassical guitar was all about and caught the attention (favorable or not) of just about every rock guitarist on the scene. Before Yngwie arrived, guitarists such as Ritchie Blackmore and Randy Rhoads had successfully fused elements of classical music into their playing, but Yngwie made a career out of this influence by composing complex instrumentals and playing long virtuoso violin-like lines.

The solo begins over an E minor progression of Em to C/E. Yngwie emphasizes chord extensions (9ths, 11ths, and 13ths) by bending up to the 9th (F#) of the E minor chord and holding it over so that it becomes the #11 of the C chord.

Yngwie continues with more E minor madness, recalling the pedal-point line from the main theme (*three times* as fast) in measures 3–4 and wailing with the intensity of a madman. At the chord change to A minor, Yngwie plays the lick that set the guitar world on fire—a two-octave A minor arpeggio articulated with *sweep picking* (a technique that uses consecutive down or up picking strokes on consecutive strings). This blur-style lick would ignite the sweep-picking craze of the shredding era.

5

Featured Guitar:
Gtr. 2 meas. 1-12

6

Slow Demo:
Gtr. 2 meas. 1-12

Fig. 3 2:35

Guitar Solo

Gtr. 2

1

Em C/E

lay back slightly

TAB

17 (X) 14 15 17 1 1 1/2 (17) 14 15 17 15 17 15 14 17 14 15 17 19 15 17 16 17 16 16 17

Em
8va

3

3

3

2

19 16 17 20 19 17 15 19 17 15 14 16 17 15 14 17 20 (20) 19 20 17 20 16 20

C/E
8va

4

14 20 19 20 17 20 15 20 14 20 19 20 17 20 15 20 14 20 17 20 16 17 19 15 17 19 17 15 19 17 15 19 17 16 19

5

Em
8va

17 16 13 12 15 14 12 11 13 12 10 14 12 11 13 12 11 12 11 12 11 12 (12) (12) 8 9 8 7 12 8 16 12 18 20 15 17 16

6

C/E
8va

20 1 1/2 (20) 19 20 19 20 19 17 15 19 17 16 14 15 17 16

7

Em
8va

14 17 15 14 17 16 14 12 16 12 17 15 13 12 14 13 12 14 hold bend 1 T T 1/2 1 16 14 19 (19) (19) 15 14

8

C/E
Gtr. 2 8va

(14) (14) 12 11 (11) 11 9 8 5 9 6 4 5 4 7 6 4

Gtrs. 3 & 4

x 0

Gtr. 2

12 10 9 14 13 12 17 12 12 (14) 9 10 12 10 9 14 13 12 17 20 12 17 12 (13) 12 1/2 (12)

Gtr. 3

Gtr. 4
divisi

* Gtr. 4 to left of slash in tab.

2/5 4/7 5/9 9/14

F

8va

Am

F

3:14

8va

FAR BEYOND THE SUN

Words and Music by Yngwie Malmsteen

Figure 4—Intro

The opening triplets of "Far Beyond the Sun" make a compelling introduction reminiscent of some of the bombastic fury heard in Beethoven's symphonic works. The two guitar parts here are layered—sometimes harmonized in 3rds, sometimes doubled in unison, and even moving in *contrary motion* (a contrapuntal technique whereby two lines move in opposite directions). Starting in measure 3, Yngwie begins a progression that weaves through the cycle of fourths (a cycle in which each successive chord is a 4th higher than the previous one) and resolves back to the home key of F# minor in measure 9. This resolution is made even stronger by the rhythmic shift in the melody from quarter-note triplets to constant eighth-note triplets.

For the next section, Yngwie runs down the F# harmonic minor scale (F#–G#–A–B–C#–D–E#) in ultra-precise sixteenth notes—a tricky feat at this brisk tempo. This is followed by a series of diminished 7th arpeggios. Notice that these arpeggios are symmetrical, repeating every minor 3rd (or three frets), so any arpeggio pattern you play can be moved up or down three frets and you will still be in key.

The triplets return in the next theme, a two-measure phrase made up of an arpeggiated F# minor chord with each chord tone embellished by a lower neighbor. Each repetition of this phrase is performed an octave higher and over a different chord, culminating in a virtuosic flurry of notes as the V chord (C#) is reached.

Fig. 4

Tune down 1/2 step
(low to high, Eb–Ab–D♭–Gb–Bb–Eb)

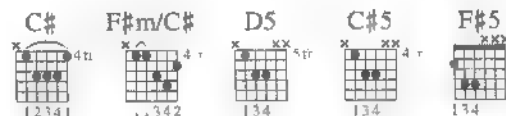
Intro
Fast Rock ♩ = 168

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *mp*

TAB

*** Chord symbols reflect overall harmony**



7

Featured Guitar:
Gtr. 1 meas 1-24

8

Slow Demos:
Gtr. 1 meas 8-16
meas 23-24

F#5 F# ⑤ 2fr
 P M

E ⑥ open

17

D5 D ⑤ 5fr D ③ 7fr D ⑤ 5fr

P M

20

C# ⑤ 4fr

C#5

23

lucro

Figure 5—Solo

One of Yngwie's most triumphant moments on record, this solo break has more notes stuffed in than most blues guitarists play their entire career. But then again, Yngwie was never known for being reserved. Learning this section note-for-note will take a serious amount of discipline and desire, but the rewards are enormous; if you can play through this solo, you can probably play through just about anything.

Yngwie uses both the C# natural (C#-D#-E-F#-G#-A-B) and harmonic minor (C#-D#-E-F#-G#-A-B#) scales as resources for his melodic inventions. Many of the lines here are not rhythmically measured, however. Yngwie just plays as fast as possible and crams as many notes as he can into a beat, so it will be very difficult to recreate.

Some highlights of this solo include tremolo picking in measure 1, irregular note groupings in measures 5-6, and the return of the diminished 7th arpeggios in measures 7-10. To nail the position-shifting diminished 7th arpeggio lick in measure 9, slide down three frets for each successive arpeggio shape.

Solo 4 19
C#5

10

Slow Demo:
Gtr. 1 meas 1-10

433

ICARUS DREAM SUITE

OPUS 4

Words and Music by Yngwie Malmsteen

Figure 6—Theme

Yngwie's love of baroque music is evident throughout his music. The opening to "Icarus' Dream Suite Opus 4" offers a revealing look at just how much, as he borrows the theme from baroque composer Tomaso Albinoni's *Adagio in G minor*.

The melody is transposed here to E minor, a more guitaristic key, and is played *rubato* (not in strict time) with Yngwie adding beautiful fills to connect the melody notes. Almost all of the notes in the melody are derived from either the E harmonic minor scale (E-F \sharp -G-A-B-C-D \sharp) or the E natural minor scale (E-F-G-A-B-C-D). The one exception is the F \sharp in measure 14, which comes from the E Phrygian mode (E-F-G-A-B-C-D).

Chord inversions are employed in measures 5–8 and 14–16 to create stepwise motion in the bass. This careful voice leading of the bass notes results in a melodic accompaniment that is more akin to baroque and classical music than rock.

Fig. 6

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Theme 0:52

Lento (♩ = ca 48) (on cue: a tempo-poco rubato)

Fig. 6 musical notation for measures 1-13. The notation includes a guitar staff (Gtr. 1 cle.) and a tablature staff (TAB). The key signature is one flat (B \flat). The tempo is Lento (♩ = ca 48) (on cue: a tempo-poco rubato). The notation includes various guitar techniques such as "rake" and "w/ bar". The chords indicated are Em, Em/B, B, B/D \sharp , and B/A. The tablature shows fret numbers for the bass and treble strings.

11
12

Featured Guitar:
Gtr. 1 meas. 1-22

Slow Demo:
Gtr. 1 meas. 6-9

Fig. 6 musical notation for measures 14-17. The notation includes a guitar staff (Gtr. 1 cle.) and a tablature staff (TAB). The key signature is one flat (B \flat). The tempo is Lento (♩ = ca 48) (on cue: a tempo-poco rubato). The notation includes various guitar techniques such as "rake" and "w/ bar". The chords indicated are B/G, Em, and E/D. The tablature shows fret numbers for the bass and treble strings.

6

C D/C (D)

13 13 9 8 9 11 8 10 12 (10)

8

G/B C F/A

10-12 12 12 9 10 12 9 10 12 9 11 12 10 12 13 12 13 10 12 8 9-10

11

Em/B Am Freely Bsus4

8va ---- loco

12 14 12 14 12 11 14 14 13 11 12 16 14 14 17 20 12 14 15 14 15 14 12 11 12

14

Slightly faster (♩ = ca 50)

E/G# a tempo Am7 Em7/G

10 12 13 12 10 13 10 13 12 12 12 12 8 12 12

17

F Em/B Bsus4 B

10 10 12 13 12 10 8 8 10 12 10 8 8 10 8 7 7 8 10 8 7

20

Freely Em

10 10 12 13 12 10 12 11 12 14 15 15 17 17 19 17 17 19 21

Figure 7—Interlude

Shifting gears to a faster tempo, Yngwie uses the acoustic guitar (Gtr. 2) to change the texture and set up the entrance of the next theme. The beautiful harmonic underpinning of this section again contains chord inversions, producing stepwise motion in the bass. This acoustic accompaniment consists entirely of arpeggiated chords and can be played either with a pick or fingerstyle.

The electric guitar is layered on top and introduces the new theme by using volume swells to create a violin-like bowing effect. To perform this, use your pinky to maneuver the volume knob, and pick the notes only when the volume knob is set to zero. This may be difficult to coordinate at first, but repeated practice will make it easier. When the chord cycle reaches E minor (the original key of the piece), Yngwie layers another distorted guitar on top (Gtr. 3), crunching away on palm-muted sixteenths to build momentum.

Fig. 7

3:09

Interlude A tempo (♩ = ca 96)

13 **Featured Guitars:**
Gtr. 1 meas. 1-8
Gtr. 2 meas. 9-12

14 **Slow Demo:**
Gtr. 2 meas. 1-12

Gtr. 1
w/ delay volume swells

TAB

Gtr. 2 (acoust.)
let ring throughout

TAB

3
Am Am/G D/F# D

TAB

Harm

The second system of musical notation for 'The Bird Song' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The third measure has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note D6. The bottom staff is a bass clef and contains three measures of music. The first measure has a quarter note G3, an eighth note F3, a quarter note E3, and a quarter note D3. The second measure has a quarter note C3, an eighth note B2, a quarter note A2, and a quarter note G2. The third measure has a quarter note F2, an eighth note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line.

11. *Gtr. 1* *Gtr. 3 tacet*
Em *D/E* *Gtrs. 1 & 3*
grad cresc *P.M.*

Gr 7

0 0 3 0 2 3 2

2 3 2 0 0 2 3 2 0 3

0

I'LL SEE THE LIGHT TONIGHT

Words and Music by Yngwie Malmsteen and Jeff Scott Soto

Figure 8—Intro

Marching Out, Yngwie's second solo album, was released in 1985—the year Yngwie was anointed "Guitar God." This album further solidified Yngwie's place in the guitar history books and turned him into a household name among guitarists. While it focused more on songwriting than *Rising Force*, there is no shortage of trademark Yngwie solos on this album.

"I'll See the Light Tonight" starts off with a classic metal gesture of dyads alternating against an open string (Gtr. 1). The dyads imply a ♭VI (F) to I(Am) progression and are played over an A pedal, with the accents creating a rhythm of consecutive dotted quarter notes. These rhythmic shifts obscure the sense of the downbeat and create a tension that is resolved in the last two beats of the riff with the steady sixteenth-note descending scale runs clearly outlining the beat. A G♯°7 chord, broken up in tritones, concludes the riff.

Fig. 8

Tune down 1/2 step
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast Rock ♩ = 150

Gtr. 1 (dist.)

Measures 1-4 of the Intro. The guitar line (Gtr. 1) features dyads and a descending scale. Chords F/A, A5, and F/A are indicated. The bass line is shown below with fret numbers.

Measures 5-8 of the Intro. The guitar line (Gtr. 1) features a descending scale and a G♯°7 chord. Chords A5, N.C., and N.C.(G♯°7) are indicated. The bass line is shown below with fret numbers.

15

Featured Guitar:
Gtr. 1 meas. 1-4

16

Slow Demo:
Gtr. 1 meas. 1-4

Figure 9—Solo

Yngwie opens his solo (Gtr. 2) with a composed section that is reminiscent of some of the passages in J.S. Bach's *Invention No. 8*. A one-beat cell based on a pedal point idea is taken through a chord progression that eventually resolves to A minor. As the chords change, the notes of the cell are adjusted accordingly to fit the chords. The cells move down diatonically in measures 1–4 and move down in tritones in measures 7–8.

Gtr. 1 plays a written counterpoint that uses chord tones exclusively to bring out the sound of the harmonies. The passage in measures 7–8 is written in *third species counterpoint* (a contrapuntal organizational system that has two voices in a 4:1 rhythmic ratio), demonstrating how Yngwie successfully integrates elements of classical composition in a rock context.

17

Featured Guitar:
Gtr. 2 meas. 1–10

18

Slow Demo:
Gtr. 2 meas. 1–10
Gtr. 3 meas. 9–10

Fig. 9

Guitar Solo 1 52

Gtr 2 N C (Dm) (C) (E7) (Am)

1 Gtr 2

f

10-13-12-13-10-13-12-13-8-12-10-12-8-12-10-12 7-10-8-10-7-10-8-10-5-8-7-8-5-8-7-8

TAB

Gtr

5 3 6 7

(Dm) (C) (E7) (Am) (G#°) (Am)

3

10-13-12-13-7-10-8-10-8-12-10-12-5-8-7-8 7-10-8-10-4-7-5-7-5-8-7-8-5-8-7-8 4-7-5-7-7-10-8-10-5-8-7-8-5-8-7-8

TAB

5 3 6 7 4 6

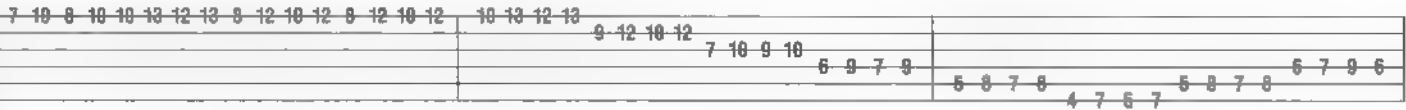
(G7)

(C)

(G#°7)

(E7)

6



(Am)

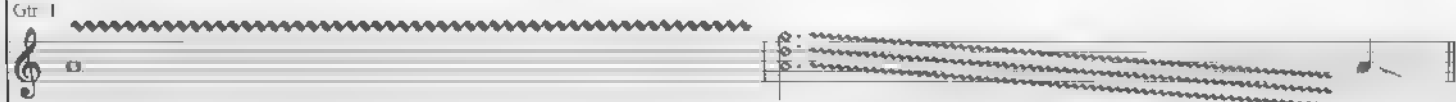
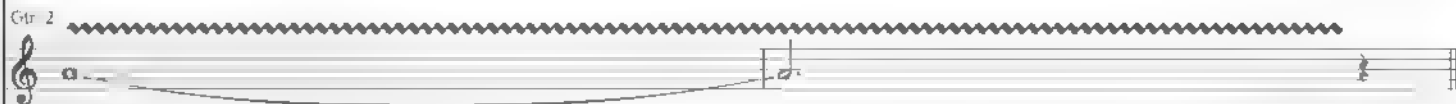
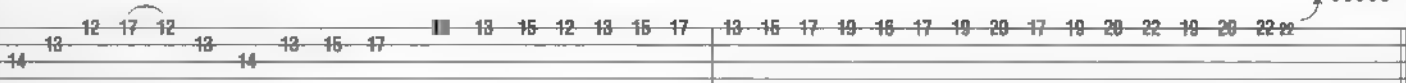
Rock

208

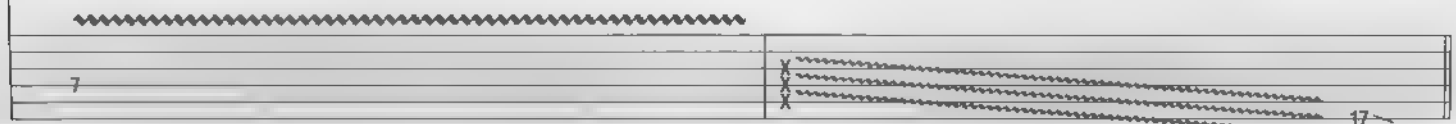


f

V V



P S



17

MARCHING OUT

Words and Music by Yngwie Malmsteen

Figure 10—Intro, First Section, and Solo

"Marching Out," the title track from Yngwie's second solo release, encapsulates various facets of Yngwie's extraordinary compositional and playing skills into a short, yet revealing vignette. This composition relies less on thematic development (there are no recurring themes) than to a more organic approach, having one idea morph into another.

The Intro begins with a pedal-point line that alternates between the tonic note (B) and the notes of the B harmonic minor scale (B-C#-D-E-F#-G-A#). The guitar is primarily unaccompanied with ensemble octave and harmony parts interjected occasionally to create an "orchestral" effect.

With a shift to a half-time feel, Yngwie changes the texture to the next section by introducing an acoustic guitar. He arpeggiates a Bm(sus2) arpeggio and uses this as the backdrop for the next entrance of the electric guitar, which returns with a semi-clean tone and a generous amount of delay to create a dreamy sound. Here, Yngwie plays some soulful B minor melodies using bends, vibrato, and the whammy bar.

After eight measures, the distortion kicks in and the solo begins. A two-chord vamp consisting of Bm to C#m/B is used for the entirety of the solo. This chord sequence is derived from the B Dorian mode (B-C#-D-E-F#-G#-A), a refreshing break from the harmonic minor and Phrygian sounds so prevalent in Yngwie's music. Yngwie solos accordingly, sticking mostly to the B Dorian mode with occasional passing tones. For this solo Yngwie takes a legato approach (similar to Steve Vai or Joe Satriani), making extended use of hammer-ons and pull-offs.

19

Featured Guitar:

Gtr. 1 meas 1-54

20

Slow Demos:

Gtr. 1 meas 2-6
meas 37-38
meas. 49-52

Fig. 10

Tune down 1/2 step
Low to high, Eb Bb Ab Db-A Eb

Intro

Hard Rock ♩ = 126

Fig. 10 shows the musical score for the Intro, First Section, and Solo of "Marching Out" by Yngwie Malmsteen. The score is written for two guitars (Gtr. 1 and Gtr. 2) and a Hi-Hat. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as Hard Rock with a quarter note equal to 126 beats per minute. The score includes a pedal-point line for Gtr. 1 (dist.) in the first section, a Bm arpeggio for Gtr. 2 (dist.) in the second section, and a solo for Gtr. 1 (dist.) in the third section. The solo is marked with a forte (f) dynamic and includes a 1/4 note bend. The score also includes a 'T A B' (Tuning) section for the guitar.

4

12 14 12 12 12 10 12 9 12 12 12 10 14 12 11

12 11 12 12 12 10 12 9 16 14 12 16 14 12 11

8va - -

loco

mf

8va - -

16 7 6 9 8 9 19 17 15 14 17 15 14

6

$\text{♩} = \text{ca } 138$

B5 F#5 B5 F#5 B5 E#5

slight P M

12 12 11 9 12 11 9 9 9 10 9 7 10 9 7 8

16 16 14 12 11 14 12 11 12 14 12 10 9 12 10 9

loco

slight P M

9

F#5

Freely

Bsus2

8va - -

w/ bar

let ring

TH

2(14) 2(14) 2(14) 2(14) 4(16) (4)

2

Half-time feel ♩ = ca 66-68

13 Gtr. 1 Gtr. 2 tacet
Bm(sus2)

(semi-clean)
w/ delay

mf

14 12

Gtr. 3 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

let ring

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 3- w/ Rhy. Fig. 1 (2 times)
Bm(sus2)

17

12-10 9 (9) 7 (7) 9 9 10 9 7 11-9 8 7-6

21

5

8va

w bar w bar

12 11 (12) 10 14 21 17 12-14 14 12 10 (10) 1/2

Quasi-rubato feel

Gtr 3 tacet
Bm

24

(w/ dist & slight delay) *f*

P.M.

6 9 11 6 7

C#m/B

Bm

27

w bar w bar w bar

7 (7) 6 7 6 4 6 (6) 12 11 12 14 16 14 12 10 12

30 **C#m/B**

w. bar w. bar w. bar w. bar

(12) 10 9 (9) (10) 10 12 9 10 12 9 10 7

12

33 **Bm** **C#m/B**

w. bar w. bar

old bend I

7 11 9 7 7 12 7 7 6 7 4 6 4 6 4 2

36 **Bm**

w. bar PM

(4) 6 7 9 6 7 9 7 9 7 6 7 9 6 7 9 7 9 7 9 10 9 7 9

38 **C#m/B**

loco

(9) 10 10 14 14 10 10 21 21 21 (21) (21) 21 21 (21) X 12

41 **Bm** **C#m/B**

w. bar w. bar

11 (12) 12 14 (14) (14) 14 12 10 12 11 10 9 (9)

44 **Bm**

9 10 12 10 9 9 10 9 7 9 7 10 12 7 10 9 11 7 (7) 9

47

(0) 12 11 12 (X) 14 12 10 9 10 12 9 12 (12) 10 12 (12) (12)

49

Bm

6 7 9 7 6 7 9 6 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10

50

7 9 10 7 9 10 12 9 10 12 14 10 12 14 16 12 14 16 17 14 16 17 10 16 17

51

C#m/B

19 21 19 17 18 19 17 16 19 17 16 19 17 18 19 17 16 14 17 16

52

14 12 15 14 12 11 14 12 10 12 11 9 7 8 9 7 5 9 7 5 8

53

Bm

(0) 9 11 (11) (11) 9 11 (11) (11) 9 11

1:49

TRILOGY SUITE OP. 5

Words and Music by Yngwie Malmsteen

Figure 11—Intro and First Theme

Yngwie opens this scorching tour de force with some of the boldest, most in-your-face guitar playing you're ever likely to hear. Burning through a series of C minor scales, he employs a hybrid of the C natural minor (C–D–E \flat –F–G–A \flat –B \flat) and C harmonic minor (C–D–E \flat –F–G–A \flat –B) scales for the opening *a cappella* scale run. The second run is based on the C melodic minor scale (C–D–E \flat –F–G–A–B), and the final scale run comes from the harmonic minor scale.

A two-measure pickup leads into the first theme, which is centered on the dominant chord (G). Here, Yngwie uses the G Phrygian dominant scale (G–A \flat –B–C–D–E \flat –F), also known as the fifth mode of the C harmonic minor scale, as a scale resource. Notes from this scale are alternated against an open G-string pedal to create an unusual, yet natural-sounding, five-measure phrase.

Fig. 11

Tune down 1/2 step
(low to high, E \flat A \flat D \flat G \flat B \flat E \flat)

Intro

Free time

N.C.

Gtr 2 (dist.)

Gtr 1 (dist.)

The musical score for Figure 11 is divided into three systems, each representing a different guitar part. The first system is the Intro, which is in free time and starts with a natural minor scale run. The second system is the First Theme, which is in 4/4 time and features a G Phrygian dominant scale run. The third system continues the First Theme. The score includes various musical notations such as notes, rests, and dynamics (f, sf). The TAB section shows the fret numbers for each note.

System 1: Intro
 Gtr 1 (dist.) starts with a scale run: 15-14-15, 12-13-15, 12-13-15, 12-13-15, 11-13-15, 13-11, 15-13-12, 15-13-12, 15-13-12, 15-13-12, 15-14. Gtr 2 (dist.) plays a sustained G note. The TAB section shows the fret numbers for each note.

System 2: First Theme
 Gtr 1 (dist.) starts with a scale run: 15-14-15, 12-13-15, 12-14-15, 13-15-16, 13-15-16, 15-13, 16-15-13, 12-15, 13-12, 15-13-12, 15-13-12, 15. Gtr 2 (dist.) plays a sustained G note. The TAB section shows the fret numbers for each note.

System 3: First Theme
 Gtr 1 (dist.) starts with a scale run: 15-14-15, 15-17-18, 15-17-18, 15-16-18, 15-16-18, 15-16-18, 18-16-15, 17-16-15, 18-17-15, 18-17-15, 14. Gtr 2 (dist.) plays a sustained G note. The TAB section shows the fret numbers for each note.

21

Featured Guitar:
Gtr 1 meas 1-22

22

Slow Demos:
Gtr 1 meas 1-6
meas. 9-22

Briskly ♩ = ca 124

Drums in

7

f

Gtr 2 (dist)

Riff A

End Riff A

(cont in slashes)

6 6 3 6 5 3 2 3 5 3 2

First Theme

G

⑥

3tr

Riff B

End Riff B

Gtr 2

11 Gtr

Gtr 2 w Riff B 31 times

0 0 0 10 12 13 0 0 0 7 8 10 0 0 0 8 10 12 0 0 0 5 7 8 0 0 0 7 8 10 0 0 0 4 0 0

14

Gtr 2 w Riff A

Gtr 2 w Riff B (4 times)

15 16 15 18 16 15 17 16 17 15 17 16 17 18 17 15 18 17 15 18 17 15 14 15 17 15 14 16 0 0 0 10 12 13 0 0 0 7 8 10

17

1. *Alto*

0 0 0 0 10 12 0 0 0 5 7 8 0 0 0 7 8 10 0 0 0 4 0 0 15 16 15 18 16 15 17 16 17 15 17 16 17

20

Gtr 2 w Riff A

2. *Alto*

Gtr 2 w Riff A

loco

18 17 15 18 17 15 14 15 17 15 14 16 15 16 15 17 16 17 18 17 15 18 17 15 14 16 18 17 15 18 17 15 14

Figure 12—Second Theme

The second theme is in the key of A minor and set at a slightly faster tempo. Here, a chord progression consisting of triad shapes on the top three strings (Gtr. 2) is arpeggiated. Since this section is based almost entirely on chord shapes, you should visualize the individual shapes and commit them to memory.

The best approach to this section is to first practice connecting the chord shapes two measures at a time. When you can connect smoothly through all of the shapes in a two-measure chunk without missing a beat, then introduce the right-hand picking pattern. Continue to work on the passage, adding two measures every time you master the previous two. Measures 4 and 10–12 feature some A harmonic minor (A–B–C–D–E–F–G[♯]) scale runs. Notice how, although the notes of measures 4 and 10 are nearly identical (except for the rhythmic change of beat one's eighth notes to a 4:3 grouping), the fingerings differ. Measure 4 is played in tenth position, while measure 10 is played in fourteenth position to facilitate the climb up to the twentieth fret in measure 12.

Fig. 12

Second Theme 0:39
Slightly faster ♩ = ca 128

23

Featured Guitar:
Gtr. 2 meas. 1-13

24

Slow Demo:
Gtr 2 meas. 1-13

* Am B[°] E7 Am F F[♯]°

8va -----

1 Gtr. 2 (doubled by synthesizer harpsichord sound)

T
A
B

Gtr. 1 8va -----

w/ bar

T
A
B

*Chord symbols represent implied harmony

Gtr. 1 tac.

G[♯]° Am B[°] E7 Am

8va -----

4 Gtr. 2

T
A
B

7 *8va* F Am/E B7/D# F#°7 A°7 F#°7

10 E7 E7/G# Am

Figure 13—Guitar Solo 2

Yngwie opens the second guitar solo with a measure of ear-catching trills, which he follows with a run down a hybrid of the E Phrygian dominant (E–F–G#–A–B–C–D) and E Phrygian (E–F–G–A–B–C–D) scales. The harmonic ambiguity of a Phrygian-based chord structure allows easy interchange between both Phrygian variants

More trills follow in measures 3–4, as Yngwie embellishes an E triad (E–G#–B) with diatonic upper neighbors. Pick the first note of each group of trilled notes and hammer the rest.

Fig. 13

Guitar Solo 2 2:02

E *8va* *loco*

1 Gtr 2

3

25

Featured Guitar:
Gtr. 2 meas. 1-8

26

Slow Demo:
Gtr 2 meas 1-8

5 *And.* *loco*

20 19 17 16 18 17 16 17 16 14 13 16 14 12 15 14 12 14 15 13 14 15 13 14 16 13 14 16 17

7

14 15 17 19 16 18 19 19 (19) 17 16

w/ bar w/ bar

Figure 14—Interlude

This acoustic interlude provides contrast and adds drama to the composition. The section is based on the arpeggiation of primarily open-position chords (Gtr. 3) with a few inverted voicings thrown in. Notice how the open high E string is present in almost all of the chords, acting as a harmonic anchor.

The progression is set in the key of A minor with some colorful chords thrown in, such as the B $\text{add}\sharp 11$ in measures 13 and 21. The E/G \sharp chord in measure 22 creates the expectation of a resolution to A minor, but Yngwie chooses instead to progress to Em/G. This is followed by a diminished chord that leads to a cadence in the key of E minor. After the acoustic guitar fades out on the E minor chord, a lightning-fast ensemble lick is played, marking the return of the electric guitar.

Fig. 14

Interlude 3.00

♩ = ca 136-138

(poco rubato)

1 Gtr 3 nylon str. acous. *mf* let ring throughout

Am Fmaj7 $\sharp 11$ Dsus2 Dm E7sus4 E/G \sharp

5 Am Fmaj7 $\sharp 11$ Dsus2 Dm E7sus4 E7/G \sharp *poco rit.*

2 1 0 1 0 2 3 2 1 0 0 1 0 2 3 0 2 1 3 2 2 3 4 3 4 0 4

2 1 0 1 0 1 2 3 2 1 0 0 1 0 2 3 0 1 3 2 4 3 5 4 3 4

27

Featured Guitars:
Gtr. 3 meas. 1-26
Gtrs. 1&2 meas. 27

28

Slow Demos:
Gtr. 3 meas. 1-26
Gtrs. 1&2 meas. 27

9 A/C# Dsus2 Dm G/B C

a tempo

13 Bbadd#11 G#°7 Am

17 A/C# Dsus2 Dm G/B C

21 Bbadd#11 E/G# Em/G F#°7 D#°7

poco a poco rit

25 Em

N.C.
Gtr 3 tacet

Gtrs 1 & 2

f

YOU DON'T REMEMBER I'LL NEVER FORGET

Words and Music by Yngwie Malmsteen

Figure 15—Intro and Verse

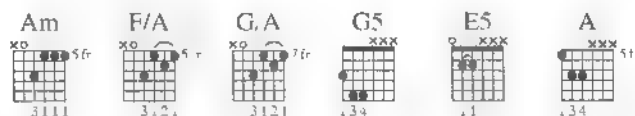
"You Don't Remember I'll Never Forget" marked Yngwie's first attempt at achieving commercial success. This song was written in the pop-metal style that was all the rage at the time. In fact, if you took away all of the guitar histrionics in this song, you might actually think you're listening to pop-metal *meisters* Bon Jovi or Poison.

The intro opens with two guitars, doubled in octaves, playing a pickup figure that leads into a call-and-response between the guitars and keyboard. The stop-time power chord figure of the guitar is answered by the keyboards playing a progression of Am to F/A and G/A to Am, which is derived from the A natural minor scale (A-B-C-D-E-F-G).

The keyboards continue with this figure as the guitars become more rhythmically active, employing eighth-note rhythms starting in measure 5. This leads into the verse, which uses the same guitar and keyboard accompaniment as the intro. Yngwie shows great restraint here, holding back on the flash and keeping the guitar parts simple, so as not to get in the way of the vocals.

Fig. 15

Tune down 1/2 step.
(low to high) E \flat B \flat G \flat D \flat A \flat -E \flat



29

Featured Guitars:
Gtr 2 meas 1-20
(Gtrs. 1&2 meas 5-20)

30

Slow Demo:
Gtrs. 1&2 meas. 5-8

Intro

Hard Rock $\text{♩} = \text{ca } 112$

Am F/A Rhy. Fig. 1 Gtr. 3 Gtr. 1 (dist.) 1 G/A Am F/A G/A G5 E5 A5 End Rhy. Fig. 1

Gtr. 1 (dist.) 1

Gtr. 2 (dist.)

*Kybd arr for gtr

w/ bar

w/ bar

TAB

5 4 2 3 2 0 5 4 2 3 2 0 5 4 2 3 2 0 7 5 3 2

3 2 2 3 2 0 3 2 2 3 2 0 7 5 3 2

5 **Dm F/A** **G/A Dm** **F/A G/A** **G5**

Gtrs. 1 & 2

PM - - - - - PM - - - - - PM - - - - -

8 **E5 A5** **Am F/A** **G/A Am** **F/AG/A** **G5**

w bar

PM - - - - - PM - - - - - PM - - - - -

Verse

Gtr. 3, w/ Rhy Fig. 1 (2 times)

12 **E5 A5** **Am F/A** **G/A Am**

It was you, it was me, and we would last for - e

PM - - - - - PM - - - - - PM - - - - -

15 **F/A G/A** **G5** **E5 A5** **Am F/A**

ver. A - ny fool could see that we

P.M. - - - - - w/ bar P.M. - - - - -

18 **G/A Am** **F/A G/A** **G5** **E5 A5**

were meant to be With - out you

P.M. - - - - - P.M. - - - - - w/ bar

DEJA VU

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Figure 16—Intro, Verse, and Pre-Chorus

Yngwie's fourth solo release, *Odyssey*, featured Joe Lynn Turner as the lead vocalist. This is a rather noteworthy fact, as Turner had been the lead singer for Rainbow, a band that featured Ritchie Blackmore—one of Yngwie's seminal influences—on guitar. This should have made for a dream pair-up, but Yngwie found Turner's style to be not powerful and raw enough. Consequently, this would be Turner's only studio album with Yngwie.

The intro to "Deja Vu" begins with machine-gun sixteenth notes based on the F# harmonic minor scale (F#-G#-A-B-C#-D-E#). After four repetitions of this riff, an F#m(add9)(F#-G#-A-C#) arpeggio is played leading into the verse.

The verse starts out with an interesting chord progression that is derived from combining the various minor scales. The B chord is the IV chord from either the F# Dorian mode (F#-G#-A-B-C#-D#-E) or the F# melodic minor scale (F#-G#-A-B-C#-D#-E#), and the D chord is the ♭VI chord from the F# harmonic minor scale (F#-G#-A-B-C#-D-E#). This chord combination creates a subtle half-step motion from D# (the 3rd of the B chord) to D (the root of the D chord).

The pre-chorus kicks the rhythmic intensity back up a notch with the re-appearance of sixteenth notes. Here, the dominant note (C#) is pedaled against moving dyads from the C# Phrygian dominant scale (C#-D-E#-F#-G#-A-B). The D5 dyad over C# is particularly dissonant.

31

Featured Guitar:
Gtr. 1 meas. 1-19

32

Slow Demos:
Gtr. 1 meas. 2-6
meas. 14-19

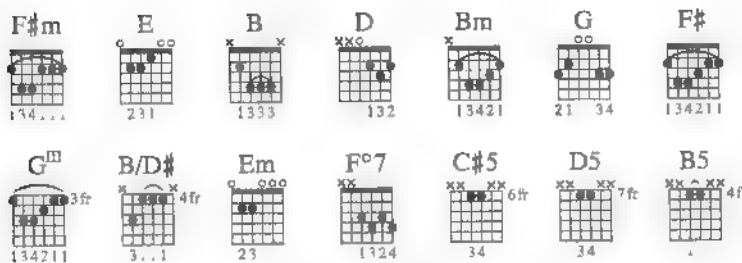


Fig. 16

Tune down 1/2 step
(low to high) E#-A#-D#-G#-B#-E#

Intro

Moderate Rock ♩ = 126

0:02

N.C.

N.C.

(Drum fill)

1., 2., 3.

1* Gtr. 1 (dist.)

Musical notation for the Intro, Verse, and Pre-Chorus of "Deja Vu". The notation includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part begins with a distorted, machine-gun-like sixteenth-note riff. The notation includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation markings like *PS* (pizzicato) and *PM* (palm mute). The guitar part is followed by a bass line and a drum line. The bass line includes a double bass line (T and B) and a single bass line. The drum line includes a double bass line (T and B) and a single bass line. The notation includes a time signature of 4/4 and a tempo marking of Moderate Rock ♩ = 126. The notation includes a key signature of two sharps (F# and C#). The notation includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part begins with a distorted, machine-gun-like sixteenth-note riff. The notation includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation markings like *PS* (pizzicato) and *PM* (palm mute). The guitar part is followed by a bass line and a drum line. The bass line includes a double bass line (T and B) and a single bass line. The drum line includes a double bass line (T and B) and a single bass line.

*Doubled throughout

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14

4 N C

PM - - - - -

Verse

F#m E B D

* Gtr. 2

I al-ways knew, some-where in time, we'd meet a - gain, we'd cross that line.

Gtr

w/ bar

*Kybd arr for gtr

F#m E B D

Don't need to ques-tion; there's no rea-son why. The an-swer lies be-fore your eyes!

P.S. P.S.

Pre-Chorus

Gtr 2 Lucet C#

D5/C# C#5 B5/C# C#5 B5 C# D5/C# C#5 B5/C#

De - ny who I am!

PM. - - - - - PM. - PM. - PM. - PM. - 1/2 PM. - - - - - PM. - PM. -

Do you un - der stand?

PM

PM

PM

PM

PM

*T = Thumb on 6th string

Figure 17—Solo

Yngwie holds nothing back on this solo, burning from the get-go with a ferocious chain of arpeggios from measures 3–10. These arpeggios utilize a good amount of string crossing in the right hand and some hairy position shifts in the left hand. Before attempting these lines, isolate and visualize the chord shapes used. For example, in measures 5–6, Yngwie uses a diminished 7 arpeggio shape that moves in minor 3rds.

In measures 9–10 a chromatic bass line is used to create motion in a chord progression that resolves to F#. Notice how Yngwie creates a melody over this progression using only chord tones—a compositional and improvisational technique used by classical composers and jazz musicians.

Yngwie sounds like a true madman in measures 19–20, as he first slides back and forth to C# from octave to octave and proceeds to bend the twenty-first fret C# higher and higher, threatening to break the string. He follows this with some fluid legato lines using the C# Phrygian dominant scale (C#–D–E#–F#–G#–A–B).

Fig. 17

Guitar Solo 2:15

F#

5

w/ bar

Gtr .

Gtr 3

d.st

1

f

14 14 (14)

12 14 12 15 14 12 14 13 11 10 12 11 9 12 11 9 11 0 10 2

Bm F# B

3

rake

14 10 10 14 14 10 12 11 14 10 7 10 14 10 14 14 19 14 14 10 14 10 14 10 10 7 10 14 10 12 11 11 15 16 12 11 7 11 12 14

PM

33 **Featured Guitar:**
Gtr 3 meas. 1-21

34 **Slow Demo:**
Gtr. 3 meas. 1-21

5

F# G# F#

7

Bm F# Bm

*Pull sig off side of neck, "fretting" it on pickup pole piece

9

D B/D# Em F#7

11

F# F# C#5 C#

⑥ 2fr ⑤ 9fr ⑤ 4fr

Rhy. Fig. 1

PM

*Played behind the beat slightly

Gtr 1 w/ Rhy Fig 1 (2 times)

D5 C# C#5 C# B5 C# D5 C#5 C#

5 4fr

5 4fr

5 4fr

5 4fr

End Rhy. Fig. 1



14

8va

19 21 18 (10) 10 10 (10) 9 7 10 7 9 10 9 7 10 9 7 10(7) 10 9 7 10 9 7 6 6

D5 C#5 C#5 C# B5 C# D5 C#5 C#

5 4tr

5 4tr

5 4tr

5 4tr

8va

16

3

0 10 9 7 10 7 9 7 9 12 10 12 13 12 10 16 13 13 13 15 19 16 21 21 21 (21) 9

extremely wide vib

Gtr 1 w/ Rhy Fig 1 (1st meas only)

D5 C# C#5 C# B5 C# D5 C#5 C#

5 4fr

5 4fr

5 4fr

5 4fr

18

18 14 16 17 16 14 19 14 16 17 16 14 21 (0) 17 16 16 17 14 19 14 16 17 16 14 21 9 21 9 21 (21) X 21

*Play "ahead of the beat" slightly

C# D5 C# C#5 C# B5 C# B5 D5 C#5

5 4fr

5 4fr

5 4fr

5 4fr

5 4fr

2:54



20

8va

loco

1/2 2/2

(21) 9 21 (21) 21 (21) 9 10 7 10 9 7 10 9 7 10 9 7 6

Figure 18—Interlude

The Interlude provides a major change of pace, as Yngwie pulls out the wah-wah pedal and starts rockin' away with a groove based on E minor pentatonic (E-G-A-B-D). Here he pays homage to Jimi Hendrix (one of the few guitarists Yngwie acknowledges as an influence), even striking the "Hendrix chord" (E7#9) in measures 2 and 6.

Fig. 18

35

Featured Guitar:
Gtr. 1 meas. 1-8

36

Slow Demo:
Gtr. 1 meas. 1-8

Interlude [3:07]

1 N.C.(E5) E7#9

* w/ wah pedal

PM

*Rock wah to treble position on downbeats

3 N.C.

PM

5 E7#9

PM

7 N.C.

PM

(X)

DREAMING (TELL ME)

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Figure 19—Intro and Verse

"Dreaming (Tell Me)" is Yngwie's neoclassical version of a power ballad, replete with arpeggiated nylon-string guitars, wide-range vocals, and a crying, distorted guitar solo. Opening with some rubato nylon-string work (Gtr. 1), Yngwie's guitar playing grows in intensity over the exotic-sounding accompaniment, squeezing in more notes and getting faster until Joe Lynn Turner enters.

Rhythm Figure 2 (meas. 31) and the four measures that precede it use a combination of arpeggios and single notes to create an accompaniment that is both melodic and supportive. Yngwie gets a lot of mileage out of a simple V (A) to I (Dm) progression. For example, notice how he embellishes the A chord, adding color by first resolving a suspended 4th, then adding tension in the second measure by leaping to the dissonant ♭9 (B♭) before making a descent down the scale.

Fig. 19

Tune down 1/2 step
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Free time
Gtr. (lyricless)

Harm. - - - -

1

10 12 10 10 12 12 10 10 8 10 8 8 8 10 12 10 9 10 10 13 10 10 10 12

3

Dm B♭#11/D Dm

7 8 7 8 10 7 8 7 9 10 10 12 12 10 9 10 10 10 9 10 11 10 12 10

Rhy. Fig. 1
Gtr.

leaving

0 2 3 0 1 0 3 2 0 2 3 0 0 2 0 1 0 3 0 3 0 3 0 3 1 3

37

Featured Guitars:
Gtr. 1 meas. 1-43

38

Slow Demo:
Gtr. 1 meas. 1-11

6 B♭6 Cadd9 Dm B♭add#11/D

9 Dm B♭6 Cadd9

Verse
11 Dm Gtr 1 tacet B♭add#11/D Dm B♭6 Cadd9

Shades of night fall up - on my eyes.

15 Dm B♭add#11/D Dm B♭6 Cadd9

Lone - ly world fades a way.

Gtr 1. w/ Rhy Fig 1 (2 times)
19 Dm B♭add#11/D Dm B♭6 Cadd9

Mist - y light, shad - ows start to rise,

23 Dm B♭add#11/D Dm B♭6 Cadd9

lone - ly world fades a way.

27 A Dm

In my dreams your face is all I see.

Gtr 1

let ring

31 Gtr 1. w/ Rhy. Fig 2 A A/C# Dm

Through the night, you share your love with me.

35 Gm Gm/F Em7b5 Asus4 A

Dream in' visions of you.

Gtr 1

39 Gm Gm/F Em7b5 Asus4 A

Feel in' all the love I nev - er knew.

Rhy Fig. 2 Gtr 1

Figure 20—Solo

Yngwie's detractors argued that his style was more about flash than feel, lacking the blues-rock foundation that other guitar greats had. To this day, the argument continues despite the fact that, time and again, Yngwie would actually play wailing blues-inflected licks. He also cited from day one Jimi Hendrix as one of his guitar influences (even recording a cover of "Spanish Castle Magic").

In this solo, Yngwie pays homage to many of his diverse influences, combining Hendrixian bends with Paganini-style runs. He opens the solo section with a crying bend, which is followed by a classic rock lick based on the twelfth-fret E blues scale box (E-G-A-B \flat -B \natural -D). Throughout the solo, notice how Yngwie includes lyrical bends and vibratoed notes amid fast scalar runs.

39

Featured Guitars:
Gtr. 3 meas. 1-14

40

Slow Demo:
Gtr. 3 meas. 1-7

Fig. 20

Guitar Solo 3:32

Ctr 3 Em
 1 (dis.)

Ctr 4 w/ Ryt Fig 3
 C G/B

w/ longer & delay

TAB

Ctr 4


TAB

4 Am G6 D/F# Em
 w bar w/ bar 1/2 1/2

Ryt

TAB

Rhy. Flg. 3
Ctr. 4



7 **C** *Syll* **G/B** **Am** **G6** **D/F#** *locc*

16 17 19 15 17 19 20 17 19 20 20 22 22 19 20 19 17 19 17 20 17 19 20 19 17 19

9 **Em**

6 8 12 7 12 5 12 8 7 8 7 9 11 12 10 12 12 10 12 10 12 12 10 12 11 10 12 11 12 11 9

11 **C** **G/B** **Am** **G6** **D/F#**

8 9 11 12 10 12 13 12 12 12 14 14 12 15 14 15 14 15 13 13 12 16

w bar

13 **Em**

12 14 (14) 12 15 12 15 14 12 14 14 12 14 (14) 15 17 19 16 17 19 17 19 20 17 19 20

4:00

HEAVEN TONIGHT

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Figure 21—Intro, Verse, and Pre-Chorus

"Heaven Tonight" was another accessible pop-metal rocker from *Odyssey*. This song gained radio airplay and, for the first time, Yngwie reached an audience that went beyond just guitarists. Selling out shows around the world, the *Odyssey* tour resulted in a home video and live album entitled *Live in Leningrad/Trial by Fire*.

Following an *a cappella* vocal intro, Gtr. 1 kicks in with a crunchy rhythm guitar part that employs dyads from the E natural minor scale (E–F♯–G–A–B–C–D) over a low E-string pedal. If the syncopated rhythms here throw you off, practice the part with a metronome and count the beats as you play.

For the first four-measure phrase of the verse, the rhythm guitar lays out, and a keyboard is used to provide harmony. The guitar then enters with simple power chords until the C♯/E♯ harmony, where a quick F♯ harmonic minor scale sets up the next four-measure phrase.

The pre-chorus is built upon a progression using a stepwise bass line descending from D to E♯. On top of this, Yngwie layers twin-guitar harmonies in 3rds against the vocals to provide textural contrast and set up the chorus. A sextuplet legato scale run finishes up the section.

Fig. 21

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro 0 0 6

Moderately ♩ = 127

1 Gtr. 1 (dist.)

f PS * P.M. - 4

TAB

4 C/E D5/E E5 D5/E

*P.M. on 6th string, next 8 meas

41

Featured Guitars:

Gtr. 1 meas. 1-29
(Gtrs. 1&2 meas. 29)

42

Slow Demos:

Gtr. 1 meas. 2-5
meas. 14-18
Gtrs. 1&2 meas. 29

7

C/E

D5/E

Verse

F#m

D/F#

F#m

10

I. Lost in a dream — in the arms — of the night, two lone - ly pris - 'ners of our —

*Chord symbols reflect overall harmony

13

D/F#

F#m

A

E

own de - vice — Don't let me go, — hold on to geth -

16

C#/E#

F#m

er. — You wan - na know if love —

D/F#

F#m

D/F#

can be real. _____ I wan - na take ev - 'ry - thing _____ I can steal. _

(9) (9)

F#m

A

E

C#/E

Love on the line, _____ it's now or nev - er. _____

P.M. - 4

(9) 12 2 4 2 4 2 8

Pre-Chorus

D

A/C#

Bm

A

E/G#

D/F#

Why can't the night last for - ev - er? _____

Gtr 1 & 2

*Gtr. 2 to right of slash in tab.

7/4

C#/E#

C#

Gtrs 1 & 2

6 7 9 6 7 9 7 9 10 10 8 7 10 9 7 10 9 7 11 9 7 11 9 8

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

"Rising Force" opens with a savage, syncopated open low E figure (Gtr. 1) that has two chords (C and F#) superimposed over it. The root movement from C to F# form a tritone (a diminished 5th or augmented 4th), which is the furthest distance possible between two pitches. This bold chord movement is reminiscent of the type of dissonant progressions heard in the music of composer Igor Stravinsky or in jazz. After four repetitions of this figure, Yngwie plays a rock riff based on the E blues scale (E-G-A-B-B-D). The intro concludes with two guitars (Gtrs. 2 and 3), harmonized in 3rds, sounding a diatonic stepwise sequence.

43

Gtr. 1 meas. 1-4
Gtrs. 2&3 meas. 5-20
Gtr. 2 meas. 21-28

44

Gtr. 1 meas. 1-4
Gtrs. 2&3 meas. 5-8
meas. 13-16

Tune down 1/2 step
(low to high) E \flat -A \flat D \flat -G \flat B \flat -E \flat

F# $\overline{\text{E}}$ 4

C/E

Play 4 times

1 Gtr. 1 (dist.)

TAB

*Chord symbols represent overall harmony

Gtr. 1 tacel
Em

D5 Em

—Gtrs 2 & 3

PM

P M

Riff A

Gr 2 (dist)

Qtr. 3 (dist. n. 181)

9

D5 Em

9

PM

PM

13 Em

D5

Em

13

PM

PM

17 Em

D5

Em

17

PM

PM

N.C.

Gtr 2

21

Gtr 3

divisi

21

25

C

D

Em

Gtr. 3 tacet

Gtr 2

Harm

25

*Gtr 3 to left of slash in tab.

0:58

Figure 23—Solo

This is one of the most unusual solos Yngwie has recorded. Well, it's unusual for Yngwie, as he eschews many of his signature classically-influenced phrases, such as multi-octave minor arpeggios and the abundance of scalar ideas, in favor of a more rock 'n' roll approach.

The first twenty-four measures of this solo contain a repetitive figure based on the arpeggiation of two-string triad forms (if you take away the daredevil register shifts in measures 7–8 and 15–22, the section sounds like generic rock riffing). Yngwie rarely repeats this type of idea for very long, usually opting for a more sinuous melodic curve. But here, he uses this idea to shape the majority of the solo. In measure 25, Yngwie returns to classic form, introducing a fluid scalar run.

45

Featured Guitar:
Gtr. 1 meas 1-28

46

Slow Demo:
Gtr. 1 meas. 1-28

Fig. 23

Solo 2 18

Fig. 23 is a musical score for a guitar solo, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The score is divided into four systems, each containing a musical staff and a corresponding TAB (Tuning, Action, Bar) staff. The solo begins with a treble clef and a key signature of one sharp (F#). The first system (measures 1-4) is marked with a treble clef and a key signature of one sharp (F#). The second system (measures 5-8) is marked with a treble clef and a key signature of one sharp (F#). The third system (measures 9-12) is marked with a treble clef and a key signature of one sharp (F#). The fourth system (measures 13-16) is marked with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. The TAB staff provides fret numbers for each note. The solo is titled "Solo 2 18".

System 1 (Measures 1-4): Treble clef, key signature of one sharp (F#). The musical staff shows a series of eighth notes and sixteenth notes. The TAB staff shows fret numbers: 16 12, 12 12, 15 12, 12 12, 15 12, 12 12, 14 12, 12. The key signature is Em.

System 2 (Measures 5-8): Treble clef, key signature of one sharp (F#). The musical staff shows a series of eighth notes and sixteenth notes. The TAB staff shows fret numbers: 16 12, 12 12, 17 12, 12 12, 15 12, 12 12, 14 12, 13. The key signature is D.

System 3 (Measures 9-12): Treble clef, key signature of one sharp (F#). The musical staff shows a series of eighth notes and sixteenth notes. The TAB staff shows fret numbers: 19 15, 15 19, 6 3, 5 7, 19 15, 15 19, 7 3, 6 7, 15 12, 12 12, 15 12, 12 12, 15 12, 12 12, 14 12, 12 12. The key signature is Em.

System 4 (Measures 13-16): Treble clef, key signature of one sharp (F#). The musical staff shows a series of eighth notes and sixteenth notes. The TAB staff shows fret numbers: 16 12, 12 12, 17 12, 12 12, 15 12, 12 12, 14 12, 13, 15 12, 13 13, 15 12, 12 15 12, 12 14 12, 13, 15 12, 13 13, 17 12, 13 13, 15 12, 13 13, 14 12, 13, 12. The key signature is C.

MAKING LOVE

Words by Yngwie Malmsteen and Goran Edman
Music by Yngwie Malmsteen

Figure 24—Intro and Verse

In 1990 Yngwie released *Eclipse*, his sixth solo album. Joe Lynn Turner was gone, and Yngwie brought in Goran Edman (from former Europe guitarist John Norum's group) to replace him. Goran would be around for two albums and, typical of the Yngwie legacy, would soon be replaced. This was Yngwie's first album with a new lineup that replaced the members of Rising Force, and it would be the last album he recorded for Polygram, his original record label.

Bass, drums, and keyboards open this song with the drums laying down a half-time march. Gtr. 1 enters after four measures, and four measures after its entrance, the drums switch to normal time. The chord progression is typical metal fare with the open E string alternating against a series of chords.

During the verse, Yngwie changes the texture again, re-introducing the distorted electric guitar. Now in the key of G# minor, all of the chords are played over a G# pedal. This creates some jazz-type harmonies (such as F#sus4/G# and F#/G#) that are not commonly heard in metal.

Fig. 24

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Allegretto ♩ = 118
(Bass, Kybd. and Drums)

1 Gtr. 1 (dist.)

Em C D

5 D D/A A/C# C Em C

TAB

47

48

Featured Guitars:
Gtr. 1 meas. 1-16
Gtr. 2 meas. 15-22
Gtr. 1 meas. 23-30

Slow Demos:
Gtr. 1 meas. 3-6
Gtr. 2 meas. 15-18
Gtr. 1 meas. 23-26

8

P.M. ———

D/A

A/C#

C

11

Em

C

D/A

A/C#

P.M. ———

14

C

Verse

Em(add9)

Cmaj7(add#11)

To be — lone — ly —

Gtr. 2 (12 str. acous.)

Gtr. 1
"divisi lei ring

*Gtr. 2 to left of slash in tab.

17

Gmaj7/D

C#m7b5

Gtr. 1 tacet

Em(add9)

is my on — ly trust. — In my si —

20 Cmaj7(add#11) Gmaj7 C#m7b5

lent mov-ies I can ex - pose my lust.

23 Gtr. 2 tacet G#m E/G# F#sus4/G F#/G# C#/G#

Tak - ing snap - shots in the light. That I do re - call when I

26 G#m E/G# F#sus4

re - tire. Play - ing with my fan - ta - sies I let the

29 F# C#5

cur - tain fall in my de - sire.

let ring - P.S. P.S.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, D, C, B, A, low E

4th string, 2nd fret 1st & 2nd strings open, open D chord played together

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrato by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it, without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.